THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, *Paternoster Row, London, E.C*

No. 64.] APRIL 1, 1881. [One Penny.

THE

LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.

2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.

3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

5. That Letter-note provides the most direct **INTRODUCTION** possible to the staff notation, because the Pupil is trained from the **OUTSET** by means of the symbols employed in that notation.

6. That Letter-note, while it is legible by every Player, gives the Singer all the **AID** derivable from a specially contrived notation.

7. That the assistance of Letter-note in learning to sing is as **LEGITIMATE** and **ADVANTAGEOUS** as the "fingering" printed for the use of the Pupil-pianist.

8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the **YOUTHFUL** and the **UNSKILLED**, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.

Harmony as it ought to be understood.

By James M'Hardy.

(Continued from page 180.)

The Bass Stave contains the roots of the chords by which the melody might be most easily accompanied, and their progressions are in the following proportions; A to B a fourth, proportion, 4 to 3; C to D a fifth, proportion, 3 to 2; D to E again a fifth, E to F a fourth, F to G a fourth, etc. But these Roots are in every case either the Tonic, Subdominant, or Dominant notes of the Scale, consequently it is evident that even harmonic progressions in music are regulated by the law of Rhythm or proportion.

Now, we have seen that groups of notes, bars, groups of bars, intervals and progressions or modulations are alike subject to this mysterious law, and we have only to see how the same law regulates the quality of sound in order to establish beyond a doubt the correctness of the theory.

Pythagoras is said to have discovered that the partials which are contained in a single ordinary musical sound are in the ratio 1, 2, 3, 4, 5, 6, 7, 8, 9, etc. Recent Science has shown that the quality of sound depends upon the respective intensities of these partials.

Here the subject is not exhausted, however, for as will be seen on glancing at the following table the Law of Rhythm again appears:—

Full tone (French Horn) 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, etc.
Rich quality 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, etc.
Harsh quality 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, etc.

The strongest partials are indicated in large figures, the weak ones in small figures. When 1, 2, or 3, or their multiples, predominate, the quality is good (the sound is, so to speak, rhythmical). When odd numbers predominate, the quality is proportionately harsh. This completes my argument in favour of considering our whole musical system as dependent upon a natural law, and for the sake of simplicity I shall call this, the Law of Order.

The application of our observations—conscious or unconscious—of this Law of Order, tends to develope music from sound, painting from colour, sculpture from form, poetry from language, good taste from every-day life, in a word, everything to its highest level in civilization.

Is it subject for astonishment—remembering that music is the only art which is, so to speak, independent of matter—that music is the only art mentioned as existing in Heaven, or, that the strongest religious feelings invariably vent themselves in song?

I might go further and produce arguments to show that music includes in itself all natural law; for if music such as *we* can understand it appeals—*as it does*—differently to every ear, and disappears in indefinite degrees of acuteness of pitch on the one hand, and in almost silent pulses of air on the other,* there is no reason to suppose that an infinitely perfect ear would not be liable to recognise sound in vibrations belonging to infinite repetitions of octaves.

Thus the revolution of the earth around the sun once in the year, may produce a pulsation similar in effect to the sounds we hear, twenty-nine octaves below the 32 feet C (which is the utmost limit of the human ear.) If we accept this we must consider that music is infinite, and consequently pervades all creation as apprehended by the Creator. To me an unlimited range for music is as evident, as the infinite divisibility of matter. Having thrown out some hints which may serve as evidence that music is not such a second rate subject for thought as many people imagine, I shall conclude this chapter with a few general remarks which will suffice to explain the unusual attitude I have assumed, as compared with most men of science as well as practical musicians.

(1) I consider that our present high state of musical development, as compared with that of the ancients, is owing to our increased knowledge of everything else, and that it is as easy to train a child to be a musician as it is to train him to be an acrobat—the necessary condition in the first

*The greatest range of the human ear so far as we know, are between 10 and 10,000, vibrations per second.

instance is, that there be no organic impediment.

(2) That however useful it may be to understand the difference between just and tempered tuning it does not follow that we should adopt perfect tuning entirely or that it is possible to do so. We might as well try to understand eternity as to make for ourselves a perfect system of music. If we had a perfect ear we should have an infinite range of musical sounds and consequently we could carry out all kinds of modulations upon perfect instruments and follow infinitesimally small variations in pitch: as we are, we have sufficient ingenuity to construct systems in keeping with our powers. Sir John Herschel was very far wrong when he said that musicians only pretended to recognise the difference between just and tempered tuning. I think the true solution of the question is this; that well trained singers and performers upon string or slide instruments unconsciously assimilate the perfect tuning whenever opportunity occurs, and upon this I base my opinion that all enharmonic changes in music performed by an orchestra should be accomplished by means of a keyed instrument as guide.

(3) That our scales must be considered as derived from our harmony, rather than as a development from ancient systems which only indicate the vagueness of ancient musical minds, dreaming in a manner of the possibility of a future state of knowledge and culture such as exists in our time.

(4) And finally that as there are only two states of existence for everything, viz., *in order*, or *out of order*, so in music we may consider that sounds are in or out of order according to their consonance or dissonance. And just as our natural desire on seeing a number of pendulums moving out of order in a watch-maker's shop would be to have their oscillations regulated to each other, so also when we hear a dissonance in music our natural desire is for its resolution into the nearest consonance. Looking at the subject in this way we shall be enabled to trace all possible chords or discords to two primary systems in music, viz., Order or Disorder—Consonance or Dissonance—Tonic or Dominant.

Moreover, as we proceed we shall be led to such an understanding of the subject as will guard us against the possibility of being persuaded that Wagner's, or any other composer's music, is the music of the future. Wagner is a great man, but the music he does not know far exceeds that which he knows.

If there *is* to be a music of the future it will appear when musicians are so at home in the laws of acoustics that, by means of a huge orchestra composed of instruments capable of producing scales of 756 intervals, played by exact mechanical appliances, they can reproduce any noise however hideous, and resolve its separate components into the nearest state of harmony or order.

(To be continued.)

The Music of Niagara.

A POET'S ear, as well as his eye, may reasonably be supposed to discover things hidden from the duller sense of ordinary mortals, and it is that "miraculous organ" which detects the music of the spheres, as each "in his motion like an angel sings," or hears the "wild profound eternal bass" of creation's anthem played by the untiring sea. As a rule the musician is less imaginative than the poet in presence of the audible manifestations of Nature. He is ready enough with attempts at imitation, and just now certain musical people are trying their hardest to persuade us that the vocation of the most abstract and ethereal of the arts is to distort her beautiful features and twist her divine form into the semblance, as near as possible, of something else. Otherwise, the musician is disposed to regard the sounds of nature as mere noise, with which he, professionally, can have nothing to do. To this rule, however, there are occasional exceptions. It was looked upon as part of the eccentricities of the late M. Jullien that he not only professed to hear the deep hum of our globe's revolution on its axis, but held that woods and forests could, by cutting down here and lopping there, be made into gigantic Eolian harps for the wind to play upon. And now an American musician, Mr. Eugene M. Thayer, has listened to Niagara from a professional standpoint, and made discoveries thought interesting and important enough for promulgation in the current number of "Scribner's Magazine." Mr. Thayer went fresh to the great cataract, prepared to be awed by a first experience of its thundrous roar; but to his astonishment he found that there was no roar at all. "From the first moment to the last," he tells us, "I heard nothing but a perfectly

constructed musical tone—clear, definite, and unapproachable in its majestic perfection; a complete series of tones, all uniting in one grand and noble unison, as in the organ, and all as easily recognisable as the notes of any great chord in music." It is, of course, easy to say that this discovery was the fiction of an excited fancy, but Mr. Thayer knows a good deal about the acoustics of his art, and gives reasons for the faith that is in him.

In these days of natural science teaching, every schoolboy is aware that a musical tone, like a ray of sunlight, is a compound thing—that, while one predominating sound strikes the ear, it is attended by overtones, some of which can be distinctly perceived, while the whole combine to produce the resultant effect. Though the overtones which have been detected are not all present in every case, their order and pitch, when so present, are unvarying, and it is with this knowledge that the compound tones of a full organ are constructed. If, for example, the lowest key on the pedalier of a large organ be put down, the tone heard is made up, first, of the deep sound produced by the great thirty-two-feet pipe, and next, of the octave, fifteenth, second octave, second fifteenth, third octave, with its third and fifth, and so on further still, the whole comprising the tones of a full chord, yet recognised simply as a grand unison. Perfectly aware of all this, and much more, Mr. Thayer began his investigation of the music of Niagara in the "Cave of the Winds." At first the awfulness of the phenomena presented, and the personal danger involved, drove scientific thoughts out of his head, but after a time, the philosopher prevailed over the natural man, and the musician not only found the true pitch of the water-fall, but detected and sang the overtones piled on the foundation of that enormous bass. At other points the same satisfactory result was obtained. On Luna Island, among the rapids above the Horseshoe Fall, on the three Sister Islands, on the east of the American Fall, in mid-stream below both Falls, at the two bridges and all the way down the lower rapids to the whirlpool, the trained musical ear heard Niagara tell, with slight differences of pitch, owing to varying height, a consistent story. "There was no roar at all," says Mr. Thayer, "but the same great diapason—the noblest and completest one on earth! I use the word completest advisedly, for nothing else on earth, not even the ocean, reaches anywhere near the actual depth of pitch, or makes audible to the human ear such a complete and perfect harmonic structure." The pitch of Niagara as determined by the American investigator, is five octaves below the tone (G) represented by a note on the first line of the bass stave. But, as a tone so deep evades the human ear, it may be asked how the conclusion was arrived at. Mr. Thayer is careful to answer the question in a way which "every schoolboy," with a little thought might anticipate. First of all, he caught the harmonies, or overtones, that were definite in pitch, and from these, by simple reference to an unvarying natural law, it is easy to determine the fundamental note. Detecting a D and its fourth (G) above among the element of the mighty unison, it became absolutely certain that G is the prime tone of the cataract. This, however, did not settle the pitch of the fundamental note, and here Mr. Thayer had to fall back upon his knowledge of the vibrations proper to any given sound. Far below the D and G he could distinctly hear, pulsed so slowly that the beats could be counted aloud, another D and G, the number of whose vibrations per second proved that the two pairs of over-tones were separated by an interval of four octaves. Then the musician knew that fifteen notes beneath the lower D lay the ground tone which, he observes, "was so deep, so grand, so mighty, that I never for an instant could realize it or take it into my thought on hearing." Proof of the pitch of the cataract in another way led to the same result. By an easy calculation, Mr. Thayer ascertained that to produce a tone five octaves below the G represented by a note on the first line of the bass stave a pipe a little over one hundred and seventy feet long is required. Yet inasmuch as the length of a pipe designed to produce a given sound becomes less as the diameter is increased, and, as the diameter of Niagara is the greatest possible relative to its height, the greatest percentage of reduction of length has to be made. This done, it is found that the "pipe" of Niagara should be one hundred and sixty feet and a fraction, which is, as nearly as may be, the average height of the Falls. Thus, as Mr. Thayer puts it, "the tone proves the height, and the height proves the tone."

Turning from the grand diapason of Niagara to its rhythm, Mr. Thayer discovered that its chief accent or pulse is just once per second, and that every third beat is accented in a special degree. Here, then, we are told, "the Creator has given us a chronometer which shall last as long as man shall walk the earth." It would seem, also, that the music of the greatest instrument not made by hands is in triple time. The mystic number three dominates the pulsations of the mighty cataract, and that not only as regards the chief accent, but in respect of subdivisions. According to Mr. Thayer, each grand beat is made up of nine subordinate wavelets

of sound, so that every bar of this glorious symphony is divisible into three times three, three times repeated. Having thus settled the chord of Niagara and its rhythm, Mr. Thayer had no difficulty in committing the music to paper in the ordinary notation, with the proviso that the notes should be read four octaves lower than written. It is simply the dominant seventh of the "natural" key of C, pulsating, in triplets, twenty-seven times in each bar, and continuing fortissimo to infinity. True, Mr. Thayer has not been able to distinguish the "seventh," which makes a discord calling for "resolution;" but, as he well says of that and other high overtones, "there they are though; for Nature is the same the world over, and our beautiful art of music never deceives us." So, for thousands of years this stupendous chord of expectancy has been lifting its voice to the heavens; typical of the disquiet and dissatisfaction of a troubled earth. It is said of an eminent English composer that when one of his pupils, amusing himself at the pianoforte, left the chord of Niagara unresolved, the mental effect upon him was such that he rose from a sick bed to answer its call by playing the tonic. Niagara has, so far, appealed in vain for a resolution. Its music may stand as representative in rhythmic sound of that "groaning and travailing in pain" with which, according to St. Paul, all creation waits for the day of redemption. So looked at there is infinite significance and marvellous pathos in the unceasing appeal of the great voice of Niagara. But some day the resolution, not only of this, but of every other discord will come. So we may be well assured, since Nature, the complete worker, will not close her anthem on the penultimate chord.—*The Daily Telegraph.*

The Art of Playing on Instruments.

(Continued from page 179.)

THE clarinet, an instrument the tone of which resembles neither that of the flute nor that of the oboe, is of great utility in the orchestra. Unhappily, its construction is yet imperfect, in respect both to justice and equality of tone; but these defects may be obviated, at least in part, by the talent of the artist. The German clarinetists have an incontestible superiority over the French. Some few of the latter are distinguished by a brilliant style, but they have never succeeded in acquiring the soft and velvet tone of their rivals in Germany. Prejudices of divers kinds have been in their way. For example, they make a part of their talent consist in drawing from their instrument a powerful and voluminous sonnd, which is incompatible with sweetness; and, further, they persist in pressing the reed by the upper lip, instead of resting it upon the lower, which is both firmer and softer. Joseph Beer, a virtuoso in the service of the king of Prussia, founded, in the last half of the eighteeth century, a clarinet school which has sent out several remarkable artists among whom we distinguish Baerman, who performed at Paris with much success in 1818. A soft and velvet tone, a neat and free articulation in difficult passages, and a more elegant style than any other performer on the instrument, have placed this artist in the first rank, even in Germany. Wilman, of London, also an artist of very rare merit; and, finally, Berr, of the orchestra of the Italian Theatre, remarkable for the fine quality of his tone and the finish of his execution.

We have already seen what are the defects of the bassoon; and whether from these defects, or some other cause, there is scarcely a bassoonist who deserves to be mentioned for superior talent. Ozi and Delcambre possessed a fine tone, but were deficient in taste; and, as to difficulties, they retained the instrument within narrow limits. A Hollander, by the name of Mann, had a more remarkable talent for a flowing and easy style, and for neatness of playing, but he did not try to make himself known, and remained in obscurity. The reformer of the bassoon has not yet appeared. In France, the bassoonists have a tone which is agreable enough, but destitute of strength. It is not so in Germany, where the tone generally, has more of roundness.

The instruments of brass are very difficult to play, particularly those the intonations of which are modified by the movement of the lips, as the horn and the trumpet. This difficulty is so great upon the horn, that it has been found necessary, for the majority of performers, to limit the extent of the scale of sounds, which they are required to perform. An artist who plays with facility the low and medium sounds, cannot attain to the high sounds, and *vice versa*. The

considerable dilation of the lips, which is necessary for the first, is incompatible with the contraction by which the others are executed. Besides, the embouchure varies, in the opening at its orifice, according to the gravity or the acuteness of the sounds of the instrument. For low sounds, a wide embouchure is necessary, and for high sounds, it is necessary that it should be much less opened. These considerations have led to a division of the horn into the *first* and *second horn*, which Dauprat, professor in the Conservatory, has more properly named the *alto* and *bass horn*, because the diapason of the instrument, when thus divided, bears some analogy to the contralto and bass voices. The artists who play the part of the alto cannot play that of the bass, and *vice versa*. Besides these two divisions of the horn, there is another, which has received the name of *mixed horn*, because it participates of the first two, without reaching the low extreme of the one or the high extreme of the other. This division is the easiest for the acquisition of a neat and sure execution, because it is equally removed from the inconveniences of a too great dilation or contraction of the lips. The horns of the orchestra are always ranged in one or other of the first two categories; but some solo performers have adopted the third. This last is the least esteemed, because it is limited to a small number of notes, and because it is easier than the others. Frederick Duvernoy, who enjoyed a great reputation, years since, made use of the mixed horn. He never went beyond the extent of an octave of the medium.

After the difficulty of making the sounds with neatness, and that of executing with facility and volubility, there is none greater than that of equalizing the strength of the open and stopped sounds. The latter are almost always subdued, while the others are round and brilliant. No artist appears to have possessed this important quality of evenness of tone in so great a degree as Gallay; who, in this particular, had so much skill, that it was very difficult to distinguish these two kinds of sounds in his playing. He was a model for young horn players.

After Hampl, the first horn player who acquired celebrity, appeared Punto, his pupil, who was born at Teschen, in Bohemia, about the year 1755. This artist, whose true name was *Stich*, which signifies *pricking* (*punto*, in Italian), had an admirable talent for obtaining fine tones from the horn, in the high notes, and for the execution of embellishments and trills, as correctly as a violinist could do upon his instrument. He constantly made use of a silver horn, which, he said, possessed a purer quality of tone than those of brass. Lebrun, a French-horn player, in the service of the king of Prussia, was a rival of Punto, and excelled him in the art of playing gracefully upon his instrument. He was the first who conceived the idea of making use of a conical pasteboard-box, pierced with a hole, to give the effect of an echo. Several other French-horn players have been distinguished for particular qualities. I have mentioned Duvernoy and Gallay. We may also add the name of Dauprat, who, in his capacity of professor, improved the school of the horn in the Conservatory.

(To be continued.)

Some Suggestions as to teaching and studying Music.

By E. H. Turpin.

A Paper delivered at the College of Preceptors.

LET me explain at once, that it is not my object tonight to advocate any system or method by which a knowledge of music may be communicated or learnt, but to endeavour to direct your attention to the general and fundamental principles of the art, many of which, I shall try to show, are common to all arts. It has been said, that the world is governed really by a comparatively small number of laws—such as evolution, gravitation, balance of parts, or proportion; these laws, however, are so vast in their profound wisdom, as to be universal in their application, and unfailing and eternal in their operation. Granting the universality of the Great Creator's laws, it would seem that the art of learning any given science or art is the tracing out of the application of primary principles to the particular science or art to be mastered.

It is of the utmost importance to remember that all arts have the primary laws in common; the differences being only in the selection of mediums with regard to the senses through which the mind is to be appealed to. Painting, sculp-

ture, and architecture, have the advantage of striking the mind by direct and instantaneous action, through the sense of sight; literature, oratory, and music, must unfold their beauties gradually, through the sense of hearing. Still, all these arts affect the mind through the same great operations which govern the universe. We have an indirect testimony to the truth of this, in the aptitude displayed by painters in studying music, and by musicians in acquiring power in the use of the pencil or the brush.

The great musician who said—"He who best knows the poets, best knows how to compose," tersely expressed the fact, that general culture and a trained power of observation are the artist's strongest powers, be his vocation what it may. To regulate and to trace out the evolution or growth of detail, to centralise or gravitate thoughts and ideas, and to arrange these with a due sense of comparison or proportion, are, in a brief summary, the duties of an artist's life. In music we find three types of ideas—those which express themselves in melody, those in harmony, and those of a contrapuntal character, or of mixed melody and harmony. Melody is the most ancient and the most powerful engine of musical thought. It is none the less melody when, as is almost invariably the case in modern music, it is accompanied, and so forms the foreground, without being, as it were, the entire musical picture. Melody is not necessarily the upper musical stratum; it may appear in any part. At one period of the sixteenth century, it was habitually placed in the tenor part; and in the highest class of music of all schools and periods, tune asserts itself with more or less prominence in all the parts employed. As almost the whole of the musician's art is brought to bear upon that soul of music, melody, we may now with advantage enter into a fuller examination of its powers and characteristics.

It may fairly be asserted that melody grew out of speech. In obedience to a natural law, sounds as they rise are intensified, by reason of their quickened vibrations, and become more and more reposeful as they descend, in consequence of the slower action of the vibrations. This vibratory action increases in rapidity per second in the ratio of two to one for every octave we ascend. In speaking, by an obedience all but universal to this natural law, the ordinary level of the voice forms a pivot or gravitating point, from which we ascend for the expression of elevating, passionate, or stirring thoughts, and below which we sink our voices in order to express peaceful, tender, or solemn ideas. In all music, this principle of gravitation is observable.

By the old word *mode*, and by the more modern expression *scale*, we mean that essential ground plan of musical sounds upon which melodic action takes place. In the Greek modes—and, following these, in the modes of the early Christian Church—each scale had its ruling centre or gravitating note, called the *mese* by the Greeks, and spoken of in the "Plain Song System" as the *dominant*. Every mode has two versions of its own scale, distinguished by the Greek words *hyper* (above), and *hypo* (below), and now usually expressed by the words *authentic* and *plagal*. It only concerns us to apply these divisions to one of our modern scales, the authentic version of which has the key-note and its octave as its externals, with the fifth or dominant as the centre-note, while the plagal version of the same sounds starts from the fourth below, extending to the fifth above, with the key-note itself as the pivot.

As instances of authentic melodies, I may mention the well-known tunes, "Melcombe," and "Easter Hymn;" as specimens of plagal melody, I will instance the "Evening Hymn" and the "Old Hundreth" psalm. Grand, masculine force, elevation, and faith, and the nobler properties of thought, are best borne upon the authentic version of a scale; while feminine grace, tenderness, and the more gentle emotions of the mind, find their most fitting utterance in the plagal scale form. It is highly important that the composer of any melody should recognise and enforce, by painstaking thought, the operation of the primary and universal law of gravitation in the formation of his ideas. As regards the executant, whether vocal or instrumental, this great principle is one of deep concern, as regulating, controlling, and guiding the full and eloquent expression of all the emotions. It is, therefore, the performer's duty to ascertain the focus of every melodic sentence, and its particular scale range, for by this knowledge only can its alternated climax and repose points be duly impressed upon the mind of the listener. When we characterize any performance as displaying great feeling and expression, we are simply acknowledging that the executant is affecting our minds by the operation of gravitation or centralisation upon melodic particles. The knowledge of the presence of this great power in music, is usually little more than instinctive; but all who would be musically eloquent should carefully analyze melodic sentences, with a view of aiding instinctive power, by a familiar acquaintance with the operation of this principle. Without this faculty in tune melodic beauty could not exist, as by want of concentration musical sentences would be objectless and incoherent. The Greeks employed three scale *genera*—the *diatonic*, corresponding in a great degree with our own diatonic genius; the *chromatic*, containing a larger admixture of semitones; and the *enharmonic*, which involved the use of some quarter-tones. In the scheme of modes introduced into the early Christian Church, only the diatonic genus was retained. As time advanced, semi-

tones, other than the two found in the natural scale as laid out upon the white notes of a keyed instrument, found their way into use. Then, by degrees, the entire major and minor diatonic system was brought to perfection, but so recently that it was reserved for John Sebastian Bach to finish this splendid growth of centuries in his equal tempered system, which he gloriously illustrated in his forty-eight preludes and fugues. The omission of the chromatic and enharmonic genera from the ancient Plain Song scheme of scales has resulted in making the Stave system of notation unduly complex, in the erection of a stave without room or proper provision for the expression of any save the diatonic genus. This led to the invention of additional signs for the expression of the intermediate notes. Two of these are positive in their action—the *sharp*, which raises any note to which it is applied a semitone, and the *flat*, which similarly lowers any given note. The remaining sign, the *natural*, acts negatively, being only employed to contradict the other signs; or, in other words, to restore the stave to its normal condition, as the exemplar of the diatonic genus. The flat is the oldest of the three signs; next, in point of age, is the sharp; the natural coming into general use only towards the close of the seventeenth century. The complexities of modern harmony, and a fuller expression of the Scale system by the employment of very remote keys, not even now in general use, brought about the invention of other signs, as the *double sharp* and *double flat*. From first to last, the history of the Stave notation is the deeply interesting story of persistent efforts, stretching over many centuries, to convey to the mind, by the medium of sight, the impressions which in their utterance appeal to the sense of hearing. The gradual growth of the Stave, its primary truthfulness of principle in harmonising parallel ascending and descending lines of sight and hearing, and its consequent general picturesqueness to the musician's eye, have, it may be concluded, firmly fixed its place in the art. It might be even advanced that its weak point, in not embracing the chromatic genus without additional signs, has helped to make the Stave all the more a concise exponent of the most generally used diatonic genus, even though it fails to distinguish between the two semitones of the natural diatonic scale; as this very weakness has, it cannot be denied, prepared the way for many of the unexpected charms of modern harmony.

(To be continued.)

To Correspondents.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc., should reach us by the 15th of each month.

The name and address of the Sender must accompany all Correspondence.

The Quaver,

April 1st, 1881.

Reform in Church Music.

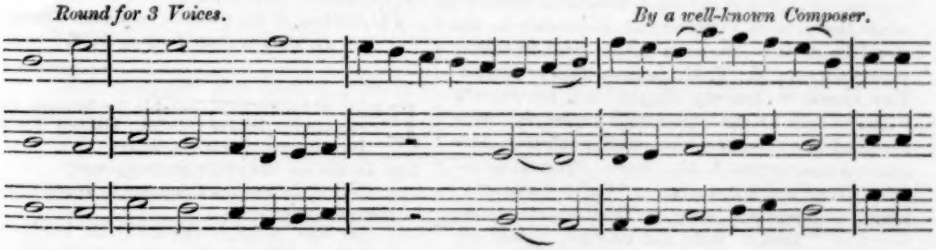
THE lecture on "Reform in Church Music," the conclusion of which we printed last month, is worthy of earnest attention on the part of all interested in this subject. Although Mr. Thayer wrote for an American public, many of his remarks are applicable to English Congregational psalmody; and most, if not all of them, will probably receive ready acceptance on this side of the Atlantic. It will be observed that this clever writer holds views similar to those already advocated in this journal respecting the ordinary self-repeating hymn-tune, and desiderates instead the more general use of the hymn-anthem or the sacred part-song. The hymn-anthem consists of a throughgoing setting of a given hymn, each verse having appropriate music of its own; the sacred part-song, although it sings the same music to different verses, is still thoroughly identified with its own hymn, and neither are sung apart from the other. In both cases, but especially in the former, we obtain the closest possible adaptation of music to words; we also utilize the strong power of association which, by constant use, still more closely binds them together; and thus we obtain better set hymns, as well as more suitably matched tunes. Why congregations should be content without at least a goodly proportion of

such tunes is not evident. The only reason we have heard urged against this improvement is the increase of labour whic hit is supposed to entail, the congregation having so much more to sing and consequently to prepare. But we believe this objection is in a great measure, if not wholly, groundless. Mr. Thayer has pointed out that as a rule we use far too many hymns as well as tunes; and certainly no congregation need be called upon, or should desire, to sing a larger number than they can accomplish profitably, for anything beyond this is not a wealth but a poverty. Besides which fact, there is another which the lecturer omitted to notice, and which when fairly looked at will show that the new plan may really involve less labour than the old, supposing both of them to be properly carried out. At present a congregation has so many tunes in regular use; it is supposed to sing these tunes in four-part harmony, or, at all events, this result is aimed at, and in some cases attained in greater or less degree. Now, if all the tune-books throughout the kingdom adopted the same harmonies, the self-repeating tune would prove a great labour-saver; for a comparatively small amount of work (educational or by ear) would enable a congregation to master the thirty, forty, or fifty tunes which are requisite; and once learnt, they have never to be unlearnt, either on account of a change of tune-book, or through the removal of an individual singer from one congregation to another. But the actual case is very different. Leaving altogether out of view differences in the renderings of melodies, not two tune-books agree in the harmonies adopted. Any reader can test this assertion by comparing the arrangements of a given tune in all the tune-books in his possession: he is certain to find few of them agree, and probably he will discover that he has as many renderings as he has tune-books. The result of this is obvious: the work of learning and unlearning these different arrangements may have to be undergone repeatedly. Organists and choirmasters generally complain of the all but impossibility of eliciting four-part harmony from a congregation: we believe that the one grand obstacle is the manifold form which tunes are made to assume through the endless variety of arrangements. A moment's thought, or still better, a short experience of how the thing works, will convince that this vastly increases the aggregate of the labour to be accomplished, and destroys the result of work already effected, at the same time it prevents congregations from being mutually helpful, and may wholly deprive them of the assistance of practised newcomers joining their membership.

There certainly appears to be great room for improvement here, either by reducing the variety of harmonies, or by substituting to some extent hymn-anthems and sacred part-songs; the latter, where possible, being the greater step in advance. If compilers of tune-books would give us plenty of good new melodies and harmonies, but avoid as much as possible putting the new wine into the old bottles, we have no doubt that psalmody reformers and performers would alike fare better.

A Puzzle for Solution by April Hoaxers.

Round for 3 Voices. *By a well-known Composer.*



For directions refer to next page.

Puzzle.

The words to be sung to the Puzzle given on preceding page are as follows:—

"If you don't make a fool of yourself,
Sure it can't be done by others:
He who acts like a mischievous elf
Shows that fools and knaves and he are brothers."

The solver has to discover which line or space is the key-note, to add clef and signature, to apportion words to music, and to translate the music from *Alla breve* to *Common* Time; all of which can easily be accomplished by persons who possess a small amount of puzzle-finding ingenuity, together with a modicum of musical skill.

The solution will be given next month.

Correspondence.

A correspondent has forwarded a long letter answering ENQUIRER'S objections to the sol-fa syllables. This at present is unnecessary. As every human device is capable of improvement, no doubt it is possible to improve upon the sol-fa; but until the suggested amendment is before us it is impossible to ascertain whether it is an improvement or the reverse, or, what is more to the purpose, and what practically is *the* question, whether the public could be induced to relinquish their accustomed syllables, be the improvement ever so great.

Monthly Notes.

THE Institute Series of Entertainments was brought to an agreeable termination by a concert given under the conductorship of Mr. T. G. Locker, assisted by the Sutton Coldfield Philharmonic Society. The programme, a copy of which is subjoined, was an excellent one, and it is only necessary to say that the performers acquitted themselves one and all in a creditable manner; while the general improvement noticeable in the members of the class as a whole must be highly satisfactory to Mr. T. G. Locker, their conductor. The motett "Hear my Prayer," and the cantata "The Wreck of the Hesperus," especially, were rendered in a manner which would put many older musical associations to the blush. Programme:—Duet (piano and harmonium), "Cujus Animam;" song, "Nazareth;" song, "The Angel at the Window;" motett (solo and chorus), "Hear my Prayer;" glee, "From Oberon in Fairy Land;" cantata, "The Wreck of the Hesperus;" song, "Beautiful Dee;" glee, "O who will o'er the downs so free;" song, "The Vicar's Song;" glee, "The Chough and Crow;" glee, "Ye Mariners of England."—*Sutton Coldfield News.*

The Burntisland and Kinghorn Choral Societies combined have given two excellent performances of Mendelssohn's "St Paul" during the past week. The chorus numbered above fifty voices and their singing was marked by great vigour and precision combined with attention to lights and shades in the individual parts, which shows how carefully they have been trained by the conductor. "Lord, thou art great," "Stone him to death," and "O great is the depth" were especially well sung, as also the numerous chorales. The solos were all taken by members of the choir, and were very carefully sung. The orchestra consisted of three young amateur strings, led by Mr. Kinloch of Edinburgh, assisted by piano and harmonium. Mr. M'Hardy deserves great praise for introducing high class music into various towns in Fife, a goodly number of them owing their musical education to him. "The Messiah," "Judas Maccabeus," "The Creation," Weber's "Mass in G," and the "Lobgesang" are some of the works which have been studied and performed under his baton during the last four or five years in the kingdom of Fife.—*S.B.*

We regret to announce that Sir Charles Reed, chairman of the London School Board, died suddenly on March 25th.

The Midsummer Musical Examinations of Trinity College, London, will be held throughout the kingdom on June 17th. Intending candidates must apply on or before May 7th.

TWELVE REASONS

FOR LEARNING TO

SING AT SIGHT.

---

1. Because good CONGREGATIONAL SINGING is a thing which cannot be BOUGHT—it must be EARNED; and the labour required to attain excellence is often much less than that which results in mediocrity.

2. Because good CONGREGATIONAL PSALMODY is easily secured when the singers can READ music as well as PERFORM it.

3. Because each member of a congregation is sole proprietor and director of one of the pipes which swell the general hymn of praise: it is, therefore, incumbent upon him to lift up his voice TUNEFULLY as well as THANKFULLY.

4. Because SINGING is a pleasing means of EDUCATION, powerful for good in the Day School, Sunday School, and Family.

5. Because SINGING is a healthful, social, and inexpensive RECREATION, in which every member of the family, from the oldest to the youngest, is or ought to be able to participate.

6. Because, if the MUSICAL FACULTY were cultivated in YOUTH, nobody would be obliged to say they have "no ear for music."

7. Because MUSICAL EDUCATION, be it much or little, should COMMENCE with the musical instrument provided by the Creator: if the VOICE and EAR are first trained, the use of all other instruments is facilitated.

8. Because they who are able to SING AT SIGHT can read music for themselves, instead of helplessly following other people.

9. Because resorting to an instrument in order to learn a tune is a LABOUR and a SLAVERY quite unnecessary.

10. Because any person who is able to sing by EAR can easily learn to sing by NOTE.

11. Because the LETTER-NOTE METHOD helps the Singer in this matter.

12. Because a LETTER-NOTE SINGING CLASS is now commencing to which YOU are respectfully invited.

Teachers wishing to issue this leaflet along with their own announcements can obtain copies at a nominal charge direct from the QUAVER MUSIC PRESS.

COLVILLE AND BENTLEY'S

GRADUATED COURSE

OF ELEMENTARY INSTRUCTION IN SINGING, ON THE

LETTER-NOTE METHOD,

IN TWENTY-SIX LESSONS.

The Songs are harmonized for Two or Four Voices, ad libitum, adapting the work for either Singing Class or School Training.

THIS method, which is founded upon the Old English, or "Tonic" mode of solmisation, recognises the principle that there is, in music, really but one *Scale*, although it may be transposed into many *Keys*: consequently, that all keys are, or ought to be, alike easy to the singer. By appending to the notes the initials of the Sol-fa syllables, DO corresponding to the key-tone, and gradually withdrawing the letters as the learner proceeds, it trains the eye as well as the ear, enabling the beginner to tell with certainty the "Tonality" or "Key Relationship" of every note, and overcoming the only objection urged against this mode of sol-fa-ing. Whilst, therefore, it affords the pupil all the assistance necessary, it retains the staff, utilizes the important pictorial representation of *pitch* which it presents, and accustoms the learner from the outset to the musical signs in common use

Price, in limp cloth, gilt lettered, 1s. 6d.; in neat wrapper, 1s.

The Songs and Exercises, published separately, under the title of "The Pupil's Handbook," in two parts, price 3d. each.

OPINIONS OF THE PRESS.

"Its merit consists in the remarkably clear and simple manner in which the instruction is conveyed, and in the vast amount of important musical knowledge which is condensed into one moderate-sized amphlet.'—*Evening Star.*

"The whole of the elementary instructions bear the impress of an intimate acquaintance, not only with the theory and practice of vocal music, but also with the best means of imparting instruction to the uninitiated, and every line of this part of the work is a step in advance."—*Weekly Review.*

"We do not know a better or cheaper preceptor."—*Witness.*

"One of those excellent and cheap Manuals, which all young students and some old ones might with advantage possess . . . . It would really not be easy to overrate the value of these very cheap and compendious courses of elementary instruction."—*Musical Standard.*

"A great deal of care is bestowed on a proper arrangement of the lessons."—*Edinburgh Courant.*

"Any advantage singers could gain from the sol-fa notation, they appear to possess in this book, with the additional assistance which the staff imports."—*Brighton Times.*

"We have very seldom indeed met with so good a Manual."—*Aberdeen Journal.*

"This work is carefully done, and contains a great deal of information on musical matters."—*Choir.*

"Retains the old notation in its entirety . . . . Contains more useful information on the subject than any similar work we have seen."—*Northern Warder.*

"Great pains have been taken in making this little work useful, as well for self-tuition as for the instruction of pupils in classes."—*Orchestra.*

"'Singing made easy' is, perhaps, the best account we can give of this work."—*Glasgow Courier.*

"Presenting greater facilities to the vocal student than any which has hitherto fallen under our notice."—*Brighton Examiner.*

"The instructions are clear and satisfactory, and are very methodically arranged."—*Northern Ensign.*

"Combining, as this system does, the advantages of the popular Tonic Sol-fa Method with the benefits of the ordinary notation, it has that to recommend it which neither of these possess alone. We look for its speedy popularity, and we specially hope that it may be early introduced into our church classes and schools."—*English Presbyterian Messenger.*

"A rich and economical fund of really good musical instruction."—*Yorkshire and Lincolnshire Advertiser.*

"It is cheap, simple, effective, and compendious."—*Peterhead Sentinel.*

"Unites all the advantages of the Sol-fa to the old method."—*Border Advertiser.*

'Admirably fitted to aid in teaching the young to sing."—*Montrose Standard.*

"We should recommend the Letter-note method, which by engraving the initials of the sol-fa syllables on the common notes virtually combines both notations."—*Good Words.*

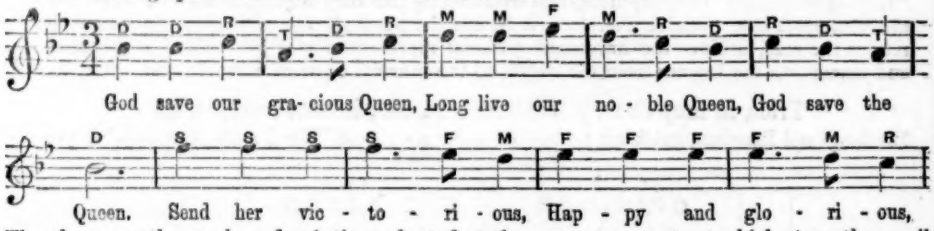
London: F. PITMAN 20, Paternoster Row. Edinburgh: JOHNSTONE, HUNTER, & CO.

THE LETTER-NOTE METHOD.

LETTER-NOTE appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chevé methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

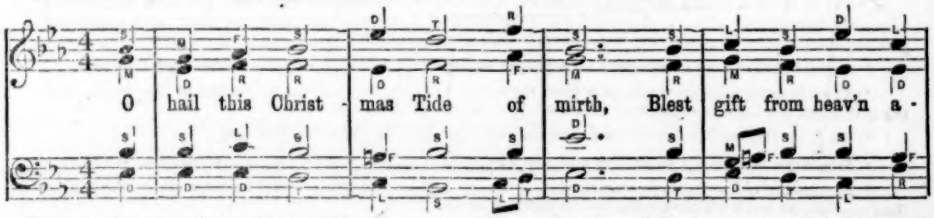
The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

The Letter-note Singing Method and Choral Guide The Junior Course The Choral Primer The Penny Educators	Letter-note School Music.	In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.
The Graduated Course and Pupil's Handbook The Elementary Singing Master and Elementary Singing School		The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone. Hunter & Co.

I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880. THOMAS G. LOCKER,
Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society, Camphill Amateur Musical Society, Birmingham Musical Union, etc.

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880. JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 4th, 1880. CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880. E. H. TURPIN,
Hon. Sec. and Member of Board of Examiners, College of Organists; Examiner, College of Preceptors; etc.

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880. EDWIN M. LOTT,
Visiting Examiner, Trinity College, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880. JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880. ALFRED R. GAUL, Mus. Bac. Cantab.,
Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881. C. SWINNERTON HEAP, Mus. Doc. Cantab.,
Conductor of the Birmingham, Stoke-on-Trent, Walsall, Stafford, and Stone Philharmonic Societies.

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., Mus. Bac. Oxon., *Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., Mus. Doc. Cantab., *Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, Mus. Doc. Oxon., *Organist of Her Majesty's Chapel, Windsor.*

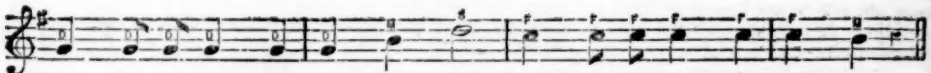
WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

REV. SIR F. A. G. OUSELEY, Bart., Mus. Doc. Oxon., *Professor of Music at Oxford University.*

BRINLEY RICHARDS, Esq., M.R.A.M., London.

J. GORDON SAUNDERS, Esq., Mus. Doc. Oxon., *Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., Mus. Bac. Cantab., *Organist and Choirmaster of Brixton Church, London.*



MUSICAL PUBLICATIONS AND TEACHING APPARATUS

CONNECTED WITH

The Letter-note Singing Method.

A Graduated Course of Elementary Instruction in Singing, by David Colville and George Bentley. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Pupil's Handbook. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

The Letter-note Singing Method, Elementary Division. A course of elementary instruction in singing, by David Colville: in this course the notes are lettered throughout. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Choral Guide. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

The Junior Course. A course of elementary practice in singing, by David Colville. Arranged for two trebles with *ad lib.* bass, and suitable for schools or junior classes. In penny numbers.

The Choral Primer. A course of elementary training by David Colville. In this course the notes are lettered throughout. Price sixpence, in wrapper or in penny numbers.

The Elementary Singing Master. A course of elementary training by David Colville. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Elementary Singing School. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

Penny Educators, the notes lettered throughout. These are educational numbers of Choral Harmony, each of which illustrates a given subject: they may be used to supplement the larger works, or will themselves provide outline Courses of Instruction. The following are already published: Choral Harmony No. 110, Practice in Simple Time; No. 111, Triplets and Compound Time; Nos. 113 and , Modulation. Other numbers are in preparation.

Fourteen Glees for Men's Voices. In wrapper, price 4d.

The Choral School. In fourpenny parts, each containing five or six numbers of Choral Harmony, classified according to the order of their difficulty. INTERMEDIATE, Parts IV., V., XIII. and XIV.; ADVANCED, Parts VI., VIII., XVI., XVII. and XIX.; UPPER, Parts XI., XII., XV., XVIII. and XX.

First Steps in Musical Composition. Now appearing in THE QUAVER.

Twelve Reasons for Learning to Sing at Sight. A leaflet for gratuitous distribution, price 6d. per hundred, or 1d. per dozen.

Pupil's Certificates of Proficiency. All teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus: blank certificates, 10d. per dozen, post free. Choral Harmony No. 163 contains the Examination Paper for the Elementary Certificate.

Charts and Diagrams. Printed on cardboard, one penny each: 1, The Scale, with the tonality of the sounds; 2, Time Table and Time Names: 3, Modulation Table; 4, The Minor Mode, with the tonality of the sounds.

Wall Sheets, containing a diagram of the Scale. *In preparation.*

Intonators, 3s.6d. and upwards. A musical instrument, and pattern of tune for teacher or pupil.

The Transposition Index. A card with a movable index, useful for the purpose of explaining the theory of keys, transposition, modulation, &c. Price 6d.

Training Books for use in connection with any method of instruction. Colville's "Elementary Course," price in cloth, 1s.3d.; in wrapper, two parts 4d. each. "Elementary Practice," same prices.

The Quaver, with which is published CHORAL HARMONY, a monthly musical journal, price one penny, including from four to eight pages of part-music.

Choral Harmony, a collection of part-music, in penny numbers, of which about 150 are at present issued. Each number contains from four to eight pages, printed either in letter-note or in ordinary notation. Lists of contents on application.

Choral Harmony in Shilling Parts. Part I. contains Nos. 1 to 16; Part II., Nos. 17 to 34; Part III., Nos. 35 to 50.

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The Letter-note Vocalist. Full music size, price 2d. per number, containing Songs, Duets, Trios, etc., printed in letter-note.

Easy Cantatas, etc. Dawn of Spring, price 4d.: Advent of Flora, 6d.: Harvest Home, 6d.: Pilgrims of Ocean *(printed in letter-note)*, 4d.

The Treasury Hymnal. Sacred Songs arranged for four voices with accompaniment, and printed in letter-note. Bound in cloth, price 3s.6d., also in penny numbers.

The Children's Harmonist. Sacred and secular Songs, arranged for treble and alto with *ad. lib.* bass. Printed in letter-note. Bound in cloth, 1s.6d., also in penny numbers.

Locke's "Macbeth" Music. All the choruses usually performed, in vocal score, price one penny, in Choral Harmony No. 52,

For Christmas and New Year. Choral Harmony, Nos. 7, 11, 78, 97, 126, 127, 128, 135, 148, 156, 157, 162, 174, etc.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.